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Humoresque
FOR
Harp or Piano, Violin Viola
and Cello

□

□

BY
Alfred Holy
OP. No. 27
SOLO HARPIST
OF THE
BOSTON SYMPHONY ORCHESTRA

<p>ON SALE</p> <p>G. BIRMER—New York C. H. DITSON & CO.—New York CARL FISCHER—New York LYON & HEALY—Chicago, Ill. THEO. PRESSER & CO.—Philadelphia, Pa. BOSTON MUSIC CO.—Boston, Mass. OLIVER DITSON CO.—Boston, Mass. CLARK MUSIC CO.—Syracuse, N. Y.</p>	<p>MUSIC PUBLISHED BY THE</p> <p>International Music Publishing Co.</p> <p>2259 BATHGATE AVE., NEW YORK CITY</p>	<p>FOREIGN AGENTS</p> <p>LONDON—Brelkopf and Hartel PARIS—Max Eschig MILAN—Garish & Jantzen LEIPSIG—Fr. Hofmeister FIRENZE—A. Anzengruber</p>
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To my pupil Miss Eva M. Corliss

HUMORESQUE

3

ALFRED HOLÝ, Op. 27

Allegretto

VIOLIN

VIOLA

VIOLONCELLO

**HARP
or
PIANO**

Allegretto
(On sounding board)

mf *> sfz* *> sfz* *p stacc. sempre*

(Près de la table)

The musical score is written for four instruments: Violin, Viola, Violoncello, and Harp or Piano. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Allegretto'. The Harp or Piano part is divided into two sections: the first section is marked '(On sounding board)' and the second section is marked '(Près de la table)'. The Harp or Piano part includes dynamic markings such as *mf*, *> sfz*, *p*, and *stacc. sempre*. The Violin part includes a triplet marking '3' and a dynamic marking *sfz > p*. The Viola and Violoncello parts are mostly silent in the first system.

Musical score for "Humoresque - 7". The score is written for three systems, each containing three staves (Treble, Alto, and Bass). The key signature is B-flat major (two flats). The time signature is 4/4.

System 1:

- Staff 1 (Treble): Starts with a triplet of eighth notes, marked *sfz* and *p*. The melody continues with eighth and sixteenth notes.
- Staff 2 (Alto): Features a triplet of eighth notes marked *sfz* and *p*, followed by a *decrescendo* marking. The staff ends with a *p* dynamic.
- Staff 3 (Bass): Continues the melodic line with eighth notes, marked *p* at the end.

System 2:

- Staff 1 (Treble): Labeled with the lyrics "de - cres - cen - do". The melody is marked *p*. A "Nat." (Natural) marking appears over a note.
- Staff 2 (Alto): Continues the melodic line with eighth notes, marked *p*.
- Staff 3 (Bass): Continues the melodic line with eighth notes, marked *p*.

System 3:

- Staff 1 (Treble): Labeled with the lyrics "cres - cen - do poco a poco". The melody is marked *mp*.
- Staff 2 (Alto): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.
- Staff 3 (Bass): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.

System 4:

- Staff 1 (Treble): Labeled with the lyrics "cres - cen - do poco a poco". The melody is marked *mf*.
- Staff 2 (Alto): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.
- Staff 3 (Bass): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.

System 5:

- Staff 1 (Treble): Labeled with the lyrics "cres - cen - do poco a poco". The melody is marked *mf*.
- Staff 2 (Alto): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.
- Staff 3 (Bass): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.

System 6:

- Staff 1 (Treble): Labeled with the lyrics "cres - cen - do poco a poco". The melody is marked *mf*.
- Staff 2 (Alto): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.
- Staff 3 (Bass): Labeled with the lyrics "cres - cen - do poco a poco". The staff features a *sfz* marking and a crescendo line.

The score concludes with a final chord in the bass staff, marked *mf*. The key signature changes to E-flat major (three flats) for the final measure.

Poco meno

f *pizz.* *f* *Poco meno* *f* *mp* *arco* *p* *mp* *f* *p* *p*

The first system of musical notation consists of four staves. The top three staves are for a vocal or instrumental melody in treble, alto, and bass clefs, respectively. They all begin with a *mp* (mezzo-piano) dynamic marking. The melody features a series of eighth and sixteenth notes, with some slurs and accents. The fourth staff is a grand piano accompaniment, with a *mp* marking in the right hand and a *mf* (mezzo-forte) marking in the left hand. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of musical notation continues the piece. The top three staves show the melody with some triplet markings (indicated by a '3' over the notes). The piano accompaniment continues with its characteristic eighth-note pattern. The dynamics remain consistent with the first system.

The third system of musical notation concludes the piece. The top three staves show the melody with a final flourish. The piano accompaniment features a *f* (forte) dynamic marking in the right hand. The system ends with a double bar line and a repeat sign.

Tempo Iº

The first system of the musical score consists of four staves. The top staff is a vocal line in G minor (three flats), starting with a piano (*p*) dynamic. It features a melodic line with various ornaments and slurs. The second staff is a piano accompaniment in 3/4 time, also starting with a piano (*p*) dynamic, providing harmonic support with chords and moving lines. The third and fourth staves are a grand piano (G) part, with the right hand playing a melodic line and the left hand playing a bass line of chords.

Tempo Iº

The second system continues the musical score with four staves. The vocal line (top staff) continues its melodic development. The piano accompaniment (second staff) maintains the harmonic texture. The grand piano part (third and fourth staves) continues with its characteristic chordal and melodic patterns.

The third system of the musical score includes vocal lyrics and piano accompaniment across four staves. The lyrics are: *di - mi - nu - en - do* (first line), *di - mi - nu - en - do* (second line), *di - mi - nu - en - do poco marc.* (third line), and *di - mi - nu - en - do* (fourth line). The piano accompaniment continues with its harmonic support, and the grand piano part (third and fourth staves) provides the bass line.

molto cantabile

mp

Solo

mf

p

mf p

stacc. sempre

mf

f

mf

mf

decresc.

espress.

ritard.

a tempo

p sempre

p

tr

pizz.

decresc.

ritard.

p sempre

a tempo

decresc.

ritard.

p sempre

di - mi - nu - en - do cres - cen -

arco

di - mi - nu - en - do cres - cen -

pizz. arco tr. di - mi - nu - en - do cres - cen -

di - mi - nu - en - do cres - cen -

(Piano plays these two measures octave above)

- do molto -

- do molto -

- do molto -

- do molto -

ritard. molto

Tempo Iº mosso

ff.

ritard. molto

ff.

ritard. molto


ff.

Piano

Tempo Iº mosso

gliss.

A#



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ENSEMBLE PLAYERS

REPERTOIRE

DUO'S

Edition A—Piano and Organ
 " B—Harp and Piano
 " C—Harp and Organ
 " D—Harmonium and Piano
 " E—Harp and VIOLIN SOLO
or CELLO SOLO
 —Solo Violin { WITH THE
ACCOMPANI-
MENT of
PIANO
 —Solo Cello
 —Solo Flute

TRIO'S

Edition F—Piano, Violin and Organ
 " G—Harp, Cello and Organ
 " H—Harp, Violin and Organ
 " I—Harp, Violin and Cello
 " J—Harp, Piano and Violin
 " K—Piano, Violin and Cello
 " L—Organ, Piano and Cello
 —Two Violins and PIANO
or HARP

QUARTETS

Edition M—Piano, Organ, Violin and Cello
 " N—Harp, Violin, Cello and Organ
 " O—Harmonium, Violin, Cello & Piano
 " P—Harp, Piano, Violin and Cello

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|--|-------------|
| 1. Serenade Capricciosa "Star of Hope" | Pinto |
| 2. Barcarolle "Venetian Echoes" | " |
| 3. Paraphrase "Cantique Noel" | Adams |
| 4. Paraphrase "Larghetto" | Spohr |
| 5. Paraphrase "Nearer My God to Thee" | Mason |
| 6. Paraphrase "One Sweet Solemn Thought" | Ambrosio |
| 7. The Swan | Saint-Saens |
| 8. Berceuse | Pinto |
| 9. Reverie Pastorale | " |
| 10. Agitato e Serioso | Parkhurst |
| 11. Invocation | Snoer |
| 12. American Fantasia (for 2 Harps or Harp and Pianos) | Pinto |
| 13. Pastorale | Pergolesi |
| 14. Solitudine | Sodero |
| 15. Le Soir | Di Stefano |
| 16. Rhapsody No. 1 | Pinto |
| 17. Memories | Previn |
| 18. Meditazione Religiosa | Sodero |
| 19. Poem "The Rosemary" | Pinto |
| 20. Prelude "Sunset" | " |
| 21. Allegro Maestoso | Hoberg |
| 22. Intermezzo (Ideal) | Pinto |
| 23. "Ode to Spring" | Briglia |
| 24. "Impression Hebraique" | Schilkret |
| 25. Impression (Appel D'Amour) | Garagusi |
| 26. Melody "Reflective Mood" | Hartmann |

TRANSCRIPTIONS BY ALBERTO BACHMANN

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|--|-----------------------|
| 27. Invocation | Massenet |
| 28. Valse Op. 69—No. 1 (Posthumous) | Chopin |
| 29. Fleurs D'Amour | Borodine |
| 30. Chanson Hebraique | Rimsky-Korsakoff |
| 31. Melodie Hebraique | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine" | Fuentes |
| 33. "Novelette" | Bird |
| 34. "Vision" (Poem) | Verdalle |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff |

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HUMORESQUE

VIOLIN

ALFRED HOLY, Op. 27

Allegretto

The first section of the score, marked 'Allegretto', consists of four staves of music. The key signature is B-flat major (two flats). The first staff begins with a treble clef, a common time signature, and a key signature of two flats. It features a series of eighth and sixteenth notes, with dynamic markings 'sfz' and 'p'. The second staff continues the melodic line with a 'mf' marking. The third staff includes a triplet of eighth notes and 'sfz' and 'p' markings. The fourth staff concludes the section with a 'p' marking and a final measure.

Poco meno

The second section of the score, marked 'Poco meno', consists of four staves of music. The key signature changes to B-flat major (two flats). The first staff begins with a treble clef and a common time signature. It features a series of eighth and sixteenth notes, with dynamic markings 'f' and 'mp'. The second staff continues the melodic line with a 'f' marking. The third staff includes a triplet of eighth notes and a 'mp' marking. The fourth staff concludes the section with a 'mf' marking and a final measure.

VIOLIN

f

Tempo Iº

p

di - mi - nu - en - do

molto cantabile

mp

mf

espress.

ritard.

a tempo

p sempre p

di - mi - nu - en - do

cres - cen -

do molto

ritard. molto

Tempo Iº mosso

ff

HUMORESQUE

VIOLA

ALFRED HOLÝ, Op. 27

Allegretto

7

p

decrescendo

sfz *p* *p*

cres - cen - do *poco* *a*

sfz *sfz*

poco *Poco meno* *pizz.*

sfz *mf* *f*

arco

p

f *mp*

3

VIOLA

Tempo I^o

p

di - mi -

- nu - en - do

Solo

mf

f

a tempo

decresc. *ritard.* *p sempre*

trm *pizz.* *arco* *di - mi -*

- nu - en - do *cres - cen - do* *molto*

Tempo I^o mosso

f *ritard. molto* *ff*

To my pupil Miss Eva M. Corliss

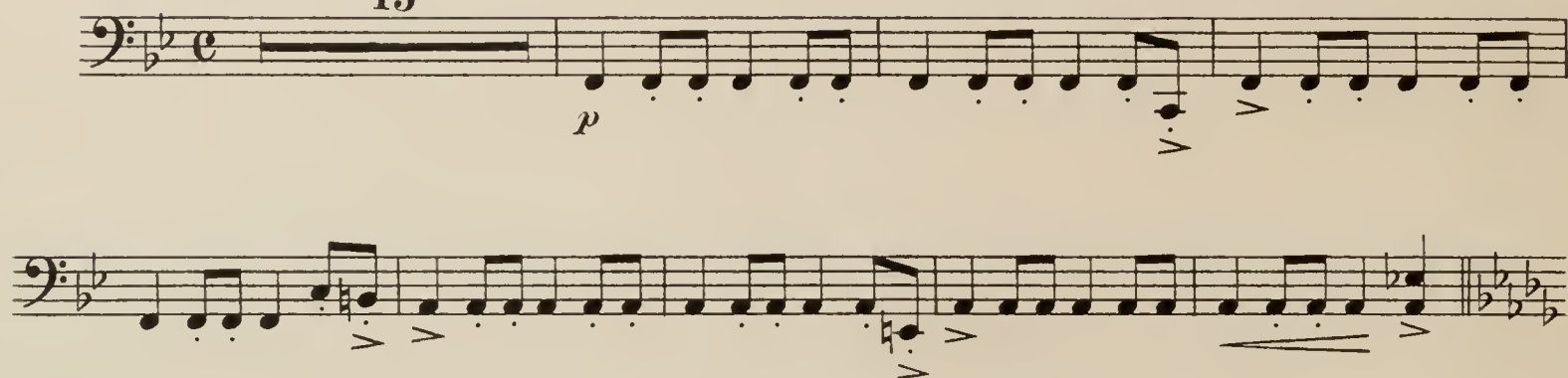
HUMORESQUE

VIOLONCELLO

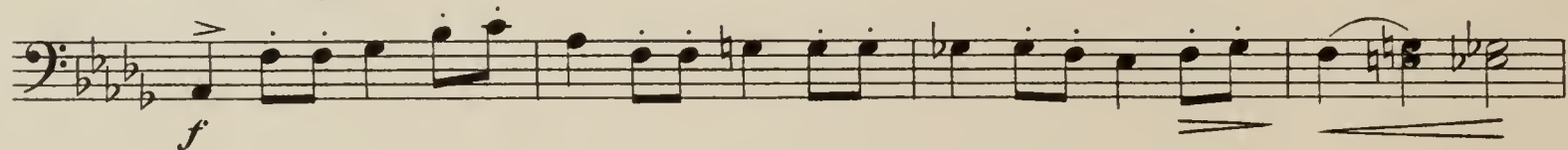
ALFRED HOLÝ, Op. 27

Allegretto

15

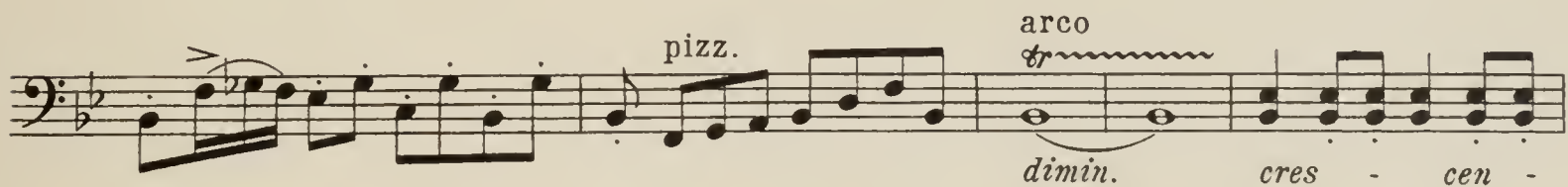
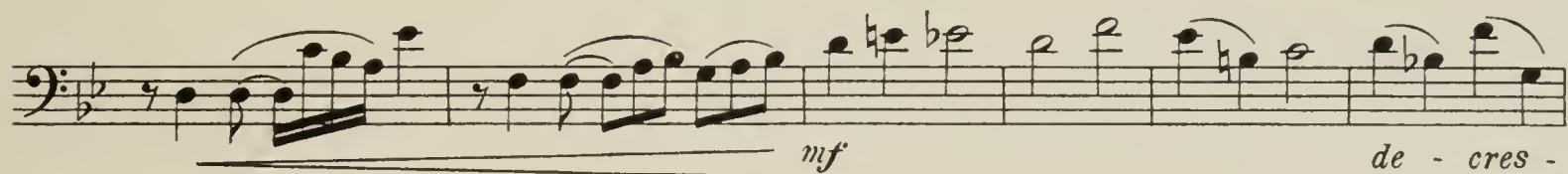
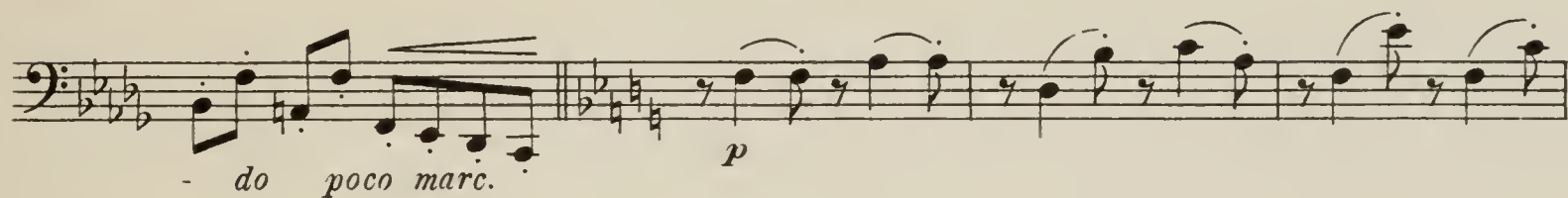
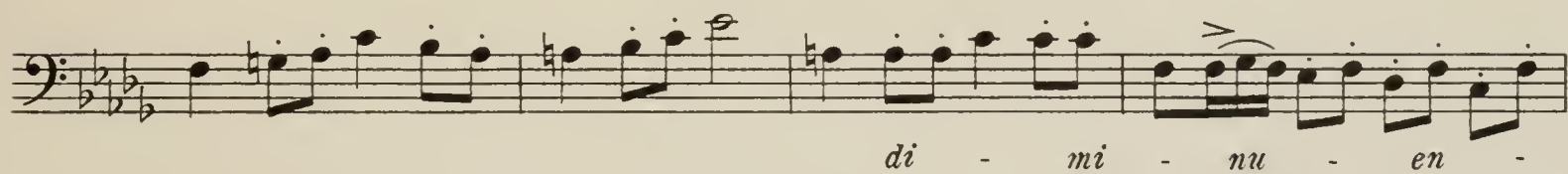
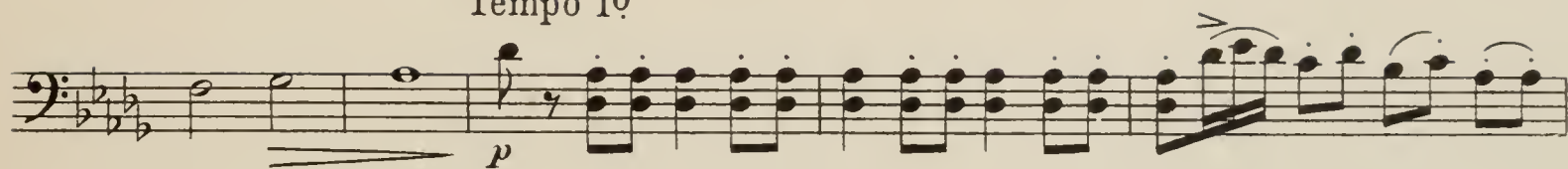


Poco meno



VIOLONCELLO

Tempo I^o



Tempo I^o mosso

